

EC-1 COLOUR

CAMERA SCRIPT

02347/2232

STUDIO T.C.6

DOCTOR WHO AX

"IMAGE OF THE FENDAZL"

by CHRIS BOUCHER

Tx 77

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Senior Cameraman .....	PETER HIDER (Crew 10)

Spool: 410788

Time: 24'44"

SUNDAY AUGUST 21st 1977

T.C.6.

1030 - 1300	Camera Rehearsal
1300 - 1400	LUNCH
1400 - 1800	Camera Rehearsal
1800 - 1900	DINNER
1900 - 1930	LINE-UP
1930 - 2200	RECORD VTC/6HT/B19181/40/50

EPISODE TWO

D O C T O R   W H O   4 X

IMAGE OF THE FENDAH

CAST LIST

The Doctor .....	TOM BAKER
Leela .....	LOUISE JAMESON
Thea Ransome .....	WANDA VENTHAM
Martha Tyler .....	DAPHNE HEARD
Dr. Fendelman .....	DENIS LILL
Ted Moss .....	EDWARD EVANS
Jack Tyler .....	GEOFFREY HINSLIFF
Maximillian Stael .....	SCOTT FREDERICKS
Adam Colby .....	EDWARD ARTHUR
David Mitchel .....	DEREK MARTIN
Hiker .....	GRAHAM SIMPSON

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EXTRAS

Security Guards .....	David Elliott
.....	Roy Pearce



"DOCTOR WHO"

IMAGE OF THE PENDAHL

by CHRIS BOUCHER

EPISODE TWO

TELECINE 1: (DUR: 28" )

PRE-RECORDED

MUSIC - 31"

OPENING TITLES

---

REPRISE Dr. paralysed in woods.

LEELA PUSHES OPEN  
COTTAGE DOOR.

GUN BLASTS DIRECTLY  
AT CAMERA.

Leela spins  
round against  
outside door.

EP.2  
TELECINE 2.

Ext. Wood. Night. (DUR: 26" )

The dragging sounds coming very close. The DOCTOR takes a deep breath and holds it. He closes his eyes and visibly relaxes.

The unseen horror sounds to be just beyond the bushes.

Slowly the DOCTOR begins to sway backwards and forwards. Suddenly he exhales sharply.

THE DOCTOR: Come on! Legs come on! No, not that way, this way!

THE DOCTOR: That's it. Legs run! Left, right! Left, right! Left, right!

Head down, his movements oddly uncoordinated and jerky he walks away.

END TELECINE 2.

-----



1A 3A

1. 1 A 1A. INT. COTTAGE. NIGHT.

CU Tarot card  
on f/g table.

PULL OUT to  
find MOSS R of  
frame.

PAN him R as he  
re-loads gun,

then TIGHTEN as  
he Xs to door.

(HERE AND THERE  
AMONG THE  
MORE NORMAL BRIC-  
A-BRAC ARE  
SOME SLIGHTLY MORE  
SINISTER ITEMS -  
A JAR CONTAINING  
A PICKLED TOAD,  
ANOTHER FULL OF  
SMALL BONES  
POTS OF FUNGI AND  
BUNDLES OF HERBS,  
SEVERAL CORN DOLLIES,  
A SMALL GLASS  
SPHERE, A  
SET OF TAROT  
CARDS PARTIALLY  
LAID OUT ON A  
SMALL TABLE. .

TED MOSS,  
DRESSED IN A  
DUFFLE COAT WITH  
THE HOOD PULLED  
UP IS PACING  
THE EMPTY DOORWAY.

HE IS HOLDING  
A SHOTGUN WHICH  
HE IS, HURRIEDLY  
RE-LOADING.

HE THROWS THE  
DUFFLE COAT HOOD  
BACK AND MOVES  
WARILY TOWARDS  
THE DOOR.

HE IS SLIGHTLY  
CROUCHED AND  
POINTING THE SHOTGUN  
IN FRONT OF HIM.

(3 next)

(Shot 1 on 1)

HOLD LEELEA/MOSS  
as she pushes  
him into armschair

AS TED MOSS REACHES  
THE DOORWAY  
LEELEA REACHES  
OUT FROM WHERE  
SHE IS HIDING  
AGAINST THE  
OUTSIDE WALL.

SHE GRABS THE  
SHOTGUN NEAR  
THE MUZZLE  
AND SLAMS THE  
BARRELS UPWARDS  
INTO MOSS'S  
FACE.

HE LETS GO OF  
THE GUN AND FALLS  
BACKWARDS WITH  
A CRY.

LEELEA SWINGS  
THE GUN INTO A  
FIRING POSITION  
AND MOVES SWIFTLY  
TO WHERE MOSS  
IS LYING CLUTCHING  
HIS NOSE AND MOANING.

SHE STANDS  
OVER HIM AND THRUSTS  
THE MUZZLE OF THE  
GUN AT HIS FACE.

HE GOES VERY  
STILL AND STOPS  
MOANING)

2. 3 A  
C 2-s LEELEA/MOSS  
fav. LEELEA

LEELEA: That shot will be your  
last.

MOSS: I didn't know it were  
you.

LEELEA: Well, you know now.

3. 1 A  
CS door - JACK  
enters, picks up  
stick from can L  
of doorway and Xs  
down to 3-shot  
JACK/LEELEA/MOSS

(JACK TYLER  
COMES IN SILENTLY  
BEHIND LEELEA.



(Shot 3 on 1)

JACK TYLER  
IS A TALL, THICK-  
SET, DARK  
YOUNG MAN.

HE PICKS  
UP A WALKING--  
STICK FROM THE  
CORNER OF THE  
ROOM AND MOVES  
TOWARDS LEELA)

MOSS: You was trespassin'.

4. 3 A JACK: So were you Ted Moss. Put  
2-shot JACK/LEELEA the gun down, Miss.

(LEELEA DOES NOT  
MOVE.

JACK TOUCHES  
THE WALKING--  
STICK IN THE  
SMALL OF HER BACK)

I said put the gun down, Miss.

5. 1 A LEELEA: Kill me and your friend  
MCU MOSS dies too.

6. 3 A MOSS: She's a nutter<sup>she is</sup> Jack,  
2-s JACK/LEELEA she means it.

JACK: He ent no friend of mine  
so tha's a chance I'm prepared to  
take. The gun Miss.

As JACK takes gun  
HOLD his X to  
small table,  
he turns up  
lamp

(LEELEA HOLDS THE  
GUN OUT - JACK  
TAKES IT.

HE HANDS HER THE  
WALKING STICK IN  
RETURN AND GOES  
TO TABLE)

5

(Shot 6 on 3)

JACK UNLOADS, IT)

JACK: (cont) Right. Now p'raps  
you'll explain what you're doin'  
in my gran's cottage.

7. 1 A  
C 2-a LEELA/MOSS

MOSS: She -

JACK: Both of you.

5A

8. 5 A  
MIS Skull,  
it pulsates with  
light;

2. INT. COLBY'S LAB. NIGHT

(CU OF THE  
SKULL.

TIGHTEN TO CU  
(It is straight  
into cam)

IT IS GLOWING MORE  
AND MORE INTENSELY)

MIX

1B 3B

9. 1 B  
CU THEA

3. INT. FREEDMAN'S LAB. NIGHT

(THEA IS DEEP  
IN HER TRANCE.

(3, next)



6

- 8 -

(Shot 9 on 1)

THE DOOR  
OPENS SLOWLY.  
ADAM COLBY PEERS  
ROUND IT, THEN  
SLIPS INSIDE)

10.

3.

B

MS COLBY  
entering.

PAN him R to  
2-s COLBY/  
THEA.

(He turns her  
towards himself)

COLBY: Thea, what are you doing?  
Fendelman'll go barmy - barmier -  
if he finds you messing -

(NOTICES HER  
CONDITION FOR THE  
FIRST TIME)

Thea?

(TAKES HER BY THE  
ARM)

Thea?

(SHE IGNORES  
HIM COMPLETELY)

What's wrong? Thea!

1B 2A

11.

2

A

MS MITCHELL  
reading magazine

4.

INT. PRIORY KITCHEN NIGHT.

(MITCHELL IS  
DRINKING A MUG  
OF COFFEE)

- 8 -

(2 next)

(7)

(Shot 11 on 2)

He lowers mag.  
looks to window  
then resumes  
reading.

(HE STOPS TO  
LISTEN FOR A  
MOMENT AS THOUGH  
SOMETHING OUTSIDE HAS  
HAS CAUGHT HIS  
ATTENTION.)

-----  
RECORDING PAUSE  
-----

12.     2     A  
              MCU MITCHELL

(repeat of  
scene up to  
here)

(HE SHRUGS  
SLIGHTLY AND  
RETURNS TO  
DRINKING HIS  
COFFEE)

13.     1     B  
              CS Cam L of  
              Window.

PAN R to door  
as it is burst  
open.

(HE STOPS AGAIN  
TO LISTEN. THIS  
TIME THERE IS A  
DEFINITE SOUND -  
A DRAGGING NOISE  
ON THE GRAVEL  
OUTSIDE.

HE TURNS TO  
LOOK AT THE  
DOOR.

14.     2     A  
              MCU MITCHELL

IT BURSTS OPEN  
WITH A CRASH.)

(3, next)



(Shot 14 on 2)

He rises  
knocking over  
chair

(A LOOK OF HORROR  
REGISTERS ON HIS  
FACE)

15. 3 B  
C 2-s  
COLBY/THEA

5. INT. WENDELMAN'S LABORATORY, NIGHT.

(COLBY HURRIEDLY  
AND A LITTLE  
HAPHAZARDLY BEGINS  
TO SWITCH OFF THE  
SCANNER.

HE SHAKES THEA)

COLBY: Thea?

(THERE IS A  
BLOOD-  
CHILLING SCREAM  
FROM THE KITCHEN)

Good grief! Thea, wake up!

THEA: What? (GLANCES ROUND) Yes...  
I...Adam. What are you doing? What  
is it?

COLBY:  
Let's get out of here. That scream  
came from the kitchen.

THEA: What scream, what are you  
talking about?

PAN them  
L to door.

COLBY: (BUSTLING HER OUT) Never  
mind.

(HE RAPIDLY  
TURNS OUT THE  
LIGHT AND SLAMS  
THE DOOR)

---

RECORDING BREAK

---

(9)

1B 2B 4B 3C

16. 4 B 6. INT. PRIORY KITCHEN. NIGHT.  
CS MITCHELL'S  
body

(OUTSIDE DOOR.  
IS OPEN. MITCHELL  
IS SPRAWLED ON  
THE FLOOR.

HE IS DEAD. THE  
EXPRESSION ON HIS  
FACE IS GHASTLY.

17. 1 B  
CS Open door  
PAN R to Int. door  
It opens -  
COLBY/THEA  
enter. HOLD  
their X down  
to corpse.

THE INSIDE  
DOOR BURSTS  
OPEN AND COLBY  
RUSHES IN FOLLOWED  
BY THEA)

COLBY: Mitchell!

(HE CROSSES TO  
THE BODY AND  
LOOKS, THEN TURNS  
AWAY QUICKLY.)

That expression, it's the same  
as the other one.

(THEA MEANTIME  
IS EXAMINING THE  
BODY, FAIRLY  
DISPASSIONATELY)

THEA: There's a blister on his  
neck.

(ENTER THE DOCTOR  
QUIETLY THROUGH  
THE OPEN OUTSIDE  
DOOR)

Could be a birthmark.

COLBY: How can you be so  
dispassionate! The man is dead,  
Thea!

(4, next)



(Shot 17 on 1)

PAN COLBY +  
THEA R.

(THEA SWAYS ON  
HER FERT)

PAN DOWN  
as she falls.

THEA: Adam!

(THEA COLLAPSES)

COLBY: Thea!

(COLBY GOES TO  
HELP HER.)

18. 4 B  
MCU DOCTOR  
in doorway.

THE DOCTOR: Don't touch her!

PAN him L to  
MITCHELL

(COLBY PAUSES  
UNCERTAINLY)

Don't touch her.

(THE DOCTOR CROSSES  
TO MITCHELL'S BODY  
AND EXAMINES IT)

18 A ~~Then to~~  
2-shot  
DOCTOR/COLBY

How many deaths have there been?

COLBY: Deaths?

THE DOCTOR: Like that! (POINTS TO  
MITCHELL)

COLBY: Two. Now look, what the ....

THE DOCTOR: (NODDING AT THEA) No!  
you look!

---

R E C O R D I N G      B R E A K

---

19. 2 B  
MOS THEA  
The halo lights  
around her  
TIGHTEN TO CS

SLOWLY TWO BROAD,  
FLAT RIBBONS OF  
WHAT APPEARS  
TO BE BLACK  
SILK MATERIALISE  
ACROSS, BUT NOT  
ATTACHED TO, HER  
BODY.

STOP RECORDING - ROLL BACK + MIX

20. 2 B  
The Fendaleen  
appear

THE HALO STARTS  
TO FADE AND AS IT  
DOES THE RIBBONS  
BEGIN TO  
DEMATERIALISE.

STOP RECORDING - ROLL BACK + MIX

21. 2 B  
The Fendaleen  
vanish

AS THEY DISAPPEAR  
ONE OF THEM,  
SHOCKINGLY, BEGINS  
TO MOVE. IT HUMPS  
ITSELF UP IN THE  
MIDDLE LIKE A LARGE,  
LETHARGIC, TAPE  
WORM.

STOP RECORDING

THE WHOLE  
MANIFESTATION  
IS QUITE BRIEF.

COLBY IS VISIBLY  
SHAKEN.

22. 3 C  
C 2-shot  
COLEY/DOCTOR  
Let DOCTOR  
exit frame R

THE DOCTOR IS  
GRIM. HE GOES  
TO HELP THEA)

COLBY: What was it?

23. 2 B  
The DOCTOR  
enters L of  
frame and helps  
THEA TO chair

THE DOCTOR: I'm not sure. /  
they looked  
like embryo fendaleen.

(THEA COMES  
ROUND)

.(3, next)



MCU Colby COLBY: Embryo what?

MCU Doctor

THE DOCTOR: Fendaleen. A creature from my own mythology. It perished when the fifth planet broke up, or so they said.

THEA: What's wrong?

DOCTOR: Shock, it was shock. Have some coffee, it will do you good.

THEA: Thank you.

DOCTOR: Do you take sugar?

24. 3 C MCU COLBY THEA: Please. /

COLBY: A creature from mythology - do you know what you're talking about?

25. 2 B CU DOCTOR

DOCTOR: You saw it. If it's survived twelve million years its energy reserves must be enormous.

26. 3 C CU COLBY

THEA: Twelve million?

27. 2 B CU DOCTOR COLBY: Why did you say twelve million? /

DOCTOR: What? Around twelve million. That's when the fifth planet broke up.

(COLBY STUDIES THE DOCTOR, IMPRESSED DESPITE MISGIVINGS.)

Yes, there are four thousand million people on your planet, and if I'm right within a year there'll only be one left alive. Just one. /

28. 3 C CU COLBY

COLBY: What are you exactly?  
Some kind of wandering Armageddon  
pedlar?

29. 2 B  
CU DOCTOR

DOCTOR: Who's in charge around  
here?

30. 1 B  
MLS Door  
- STAEL/FENDELMAN  
+ 2 Security  
Guards

FENDELMAN: I am. ~~stay exactly as~~  
~~you are.~~

(THEY TURN. HE  
HAS A GUN)

31. 4 B  
MCU DOCTOR  
PAN him L  
to FENDELMAN

DOCTOR: Dr. Pendelman, I presume?  
... Is that really your name? ~~Now listen~~  
~~You have to do 2 things. Dismantle~~  
~~the scanner & secondly run some~~  
~~tests on Miss Thea. Start with a~~  
~~x-ray~~ (HE NODS TO STAEL ~~of her skull.~~  
BESIDE HIM)

*Cu Thea*

*4-shot at door*

(STAEL BENDS TO  
EXAMINE THE BODY,  
FENDELMAN WAVES  
SOME SECURITY MEN  
FORWARD)

FENDELMAN: I will give the orders  
But later. Lock him up somewhere.  
~~round here.~~

DOCTOR: Is this how you treat  
all your house guests?

FENDELMAN: Only uninvited ones,  
whom I suspect of murder. Take him  
away!

32. 1 B  
CU DOCTOR

(THE SECURITY  
MEN BEGIN TO  
HUSTLE THE  
DOCTOR OUT)

DOCTOR: You have to do two things,  
Pendelman. Dismantle that scanner -  
~~but there's no time for this~~  
~~she needs help!~~  
SECURITY MAN: Move!

33. 4 B

Group shot  
PAN STAEL L  
to body - he  
kneels beside it

THE DOCTOR: and run some tests  
on Thea. Start with an x-ray of  
her skull!



14

(Shot 33 on 4)

(THEY JUSTLE  
HIM OUT.)

STAEL HAS  
COMPLETED  
HIS PRELIMINARY  
EXAMINATION)

34. 1 B  
MCU FENDELMAN STAEL: It is <sup>just</sup> as before./

35. 3 C  
MCU COLBY FENDELMAN: A terrible thing.  
PAN him R to  
2-s COLBY/FENDELMAN FENDELMAN: Terrible./

COLBY: This time I will call  
the police. Come along Thea.

Let COLBY go

FENDELMAN: As you wish. But  
Adam, now will you explain why  
you did not call them the last  
time? be fore

36. 4 B  
CU STAEL

(COLBY AND  
THEA GO OUT)

~~MCU FENDELMAN~~ STAEL: Doctor Fendelman./

~~38. 2 B~~ FENDELMAN: Yes?/  
~~CU STAEL~~

37. ~~MCU FENDELMAN~~ STAEL: The process of decomposition  
is much faster this time.

Cu Fendelman

RECORDING PAUSE

39. 2 B  
MCU THEA  
(as she reacts to  
the conversation)

(5, next)

15

5B

40. 5 B  
13 Storeroom

7. INT. CELLAR STOREROOM. NIGHT.

As the DOCTOR  
is thrown in  
TIGHTEN on him

(THE ROOM IS  
SMALL, WINDOWLESS  
AND STONE FLAGGED,  
WITH A HEAVY OAK  
DOOR.

THE DOOR IS OPENED  
AND THE DOCTOR  
SHOVED INSIDE.

HE LISTENS TO  
THE SOUND OF THE  
DOOR BOLT BEING  
PUSHED HOME AND  
LOOKS ROUND HIS  
PRISON)

THE DOCTOR: (SHOUTS) There isn't  
time for this!

(HE FEELS AROUND  
IN HIS POCKETS  
AND PRODUCES HIS  
SONIC SCREWDRIVER.  
HE SETS TO WORK  
OF THE LOCK)

-----  
RECORDING PAUSE  
-----

41. 5 B  
CU Lock and  
sonic screwdriver

-----  
R E C O R D I N G   B R E A K  
-----



16

4D 3A

8. INT. COTTAGE LIVING-ROOM. NIGHT.

(JACK IS SITTING  
ON THE ARM OF A  
CHAIR.

LEELA IS STANDING  
FACING HIM  
SQUARELY.

MOSS IS FIDGETING,  
NURSING HIS  
BRUISES AND A  
GRIEVANCE)

42. 3 A  
MCS JACK

JACK: That do seem a little far-  
fetched./

43. 4 D  
C2-S LEELA/MOSS

MOSS: 'Ent a word o' truth in it,  
that's why! /

44. 3 A  
MCS JACK

JACK: (TO MOSS) You wouldn't  
recognise the truth if you fell  
over it.

LEELA: (CALMLY) Why should I lie  
to you?

45. 4 D  
C2-S LEELA/MOSS

JACK: Fear? /

LEELA: Does it seem to you that  
I am afraid?

MOSS: You ought to be! (Cont...)

(LEELA IGNORES  
HIM.

(3, next)

12

(Shot 45 on 4)

MOSS ANGRILY  
PUSHES AT HER)

MOSS: (cont) I said you ought to  
be - ah!

(LEELA FLIPS  
HIM ONTO THE  
ARMCHAIR)

LEELA:  
(MAKES TO LEAVE)

I must go now.

46. 3 A  
MCU JACK  
he rises

JACK: Hey <sup>just</sup>/a minute! (MORE SOFTLY)  
Please?

(MOSS IS PICKING  
HIMSELF UP  
AGAIN.

JACK TURNS  
TO HIM)

47. 4 D  
MCU MOSS

On your way./

MOSS: I want to see Mother Tyler./

48. 3 A  
CU JACK

(4, next)



18

(Shot 48 on 4)

JACK: Mrs Tyler don't want to see you.

MOSS: Where is she?

JACK: I don't know! ~~I can't find~~  
~~her.~~

49. 4 D  
HOLD MOSS

JACK enters  
frame L +  
pushes MOSS  
to door

MOSS: She's got suffen for me. I  
paid good money for it.

JACK: You'll get your money back.  
Now get out.

(MOSS HESITATES)

Out!

(MOSS HURRIES  
TO THE DOOR.  
HE TURNS  
AND LOOKS AT  
LEELA)

MOSS: I'll see you again.

(\*)

LEELA: Get some practice first.

(MOSS GOES  
OUT. JACK

CLOSES THE  
DOOR AND PUTS  
THE GUN DOWN)

HOLD JACK's  
X down to  
LEELA

Let JACK go  
HOLD LEELA

JACK: Nasty piece of work. Him and  
some others from the village they -  
well I'm not sure exactly. Thing  
is I think my gran's involved in  
whatever it is. I mean she's a good  
old girl but... well she were brought  
up in the old ways, see?

50; 3 A  
HOLD JACK

LEELA: The old ways? /

19

(Shot 50 on 3)

JACK: The old supersitions an' that. He called her 'Mother Tyler', that 'ent 'cause he likes her. That's from the Old Religion. There's suffen nasty going on. Do you know what it is? Have you and this Doctor bloke been sent to sort it out? /

51. 4 D  
MCU LEEELA

LEEELA: The Doctor came to stop the sonic time scan. /

52. 3 A  
CU JACK

JACK: What's one of them? /

53. 4 D  
CU LEEELA

LEEELA: He says it will cause (FROM MEMORY) a direct continuum explo..? Implosion. /

54. 3 A  
CU JACK  
as he sits  
go into ECU

JACK: (LAUGHS) Damn, girl! You don't half tell some whoppers don't you. /

55. 4 D  
ECU LEEELA  
as she kneels

LEEELA: (PUZZLED) Whoppers?

JACK: Don't matter.

LEEELA: I'm sure the Doctor would help you. He's difficult sometimes but he has great knowledge, and great gentleness.

56. 4 D  
CU LEEELA

For (v) on Page 22

5B

9. INT. CELLAR STOREROOM. NIGHT.

57. 5 B  
LS DOCTOR

(THE DOCTOR  
IS KICKING AT  
BOXES)

(Break next)



(Shot 57 on 5)

(THE DOCTOR  
THROWS HIS  
SONIC SCREWDRIVER  
DOWN AND SITS  
ON A BOX)

(FROM OUTSIDE THE  
DOOR THERE IS  
THE SOUND OF METAL  
FRAGMENTS FALLING  
AND THE DOOR  
SWINGS OPEN  
A LITTLE.

TIGHTEN on  
DOCTOR as he  
leaves

THE DOCTOR  
TURNS BACK AND  
BEAMS)

DOCTOR: Let me out of here!

he closes door

(THE DOCTOR  
BANGS ON THE  
DOOR, GOES  
OUT AND CLOSES  
IT GENTLY)

---

R E C O R D I N G      B R E A K

---

MP. 2

1A 3A

9A. INT. COLBY'S LAB. NIGHT.

16. 3 A  
C 2-shot  
COLBY/THEA  
entering (COLBY + THEA  
ENTER)
- Let COLBY go  
oof L. HOLD  
THEA
- COLBY: I should have gone to the  
police right away.
17. 1 A  
MCS COLBY
- THEA: Then why didn't you?
- COLBY: Thea, I've always been  
ambitious. That's a weakness in  
anyone.
18. 3 A  
MCS THEA
- THEA: Particularly a scientist.
19. 1 A  
MCS COLBY  
He bends down  
and finds  
'phone
- COLBY: When Fendelman offered me  
unlimited funds I jumped at the  
chance. I owe him a great deal and  
when he asked for the body to be  
moved it seemed so unimportant.
20. 3 A  
MCS THEA
- THEA: But now with Mitchell dead ..
21. 1 A  
MCS COLBY
- COLBY: Yes.
22. 3 A  
MCS THEA
- THEA: Alright, then ring the police
23. 1 A  
MCS COLBY
- GO into CU
- (COLBY FINDS THE  
'PHONE, PICKS IT  
UP THEN LOOKS  
TO THEA)
24. 3 A  
CU THEA
- COLBY: The line is disconnected!
25. 1 A  
CU COLBY
- THEA: Disconnected?
26. 3 A  
CU THEA
- COLBY: Yes, as in cut off.

(1 next)



(Shot 26 on 3)

27. 1 A  
CU COLBY  
Go into  
BCU
- THEA: Adam please, can't you be serious for just a minute?
- COLBY: I am serious. We're surrounded by guards, beset by a wandering lunatic and with a pair of corpses on our hands. On top of all that the telephone appears to be very dead.
28. 3 A  
BCU THEA
29. 1 A  
BCU COLBY
- THEA: It must have been planned.
- COLBY: By Fendelman?
30. 3 A  
BCU THEA
- THEA: No, not by Fendelman. He's just a part of it. Doing what was planned for him. Don't you see ... for him that would fit ... would explain ...
31. 1 A  
BCU COLBY
32. 3 A  
BCU THEA
- COLBY: Would explain what?
- THEA: You haven't asked me whose plan it is. Ask me Adam, ask me. Ask me who planned it.
- COLBY: Stop it, Thea, Stop it!
- THEA: I did! Don't you understand? I did!
- COLBY: Be reasonable Thea. How could you have? You're as sane as anyone around here. Except...?/ Oh come on.
33. 1 A  
MC 2-shot  
PAN them L  
to door.
- (THEY LEAVE)

R E C O R D I N G      B R E A K

(23)

1B 2B 4B 3C

58. 4 B 10. INT. PRIORY KITCHEN. NIGHT.  
LS COLBY  
at window.

PAN him L  
to fireplace  
area

(THE BODY HAS  
BEEN REMOVED.

THEA IS SITTING  
AT THE TABLE.  
SHE IS VERY  
PALE AND QUIET.

COLBY IS  
RAGING AT  
FENDELMAN)

59. 1 B COLBY: You must think my head zips  
MRS FENDELMAN up at the back! /

FENDELMAN: Be reasonable, Adam.  
Why should I disconnect the telephone?

COLBY: For the same reason you've  
got the place surrounded by thugs!

60. 3 C FENDELMAN: And what reason is that?  
MCU COLBY

COLBY: Because you're mad Fendleman!

(QUIETLY AS THOUGH  
REALISING FOR THE  
FIRST TIME THE  
IMPLICATION OF IT)

61. 1 B You're mad. /  
MCU FENDELMAN



24

(Shot 61 on 1)

FENDELMAN: If that were so you are hardly behaving in a manner conducive to your own safety. Surely you must humour me. Sit down./

62. 3 C  
MCU COLBY  
he sits

(COLBY DOES SO)

63. 1 B  
MCU FENDELMAN

The skull that you found is, I believe, extra-terrestrial in origin./

64. 3 C  
CU COLBY

COLBY: An alien space traveller./

65. 2 B  
CU THEA

(NODDING)

66. 3 C  
CU COLBY

Hence the guards./ Next of kin come for the remains. You're expecting an attack by little green men from.../ Venus?

67. 1 B  
CU FENDELMAN

FENDELMAN: Don't talk like a fool, Colby! You are not a fool!

68. 3 C  
CU COLBY

COLBY: No, I'm not! That skull is human. It's a skull like yours or mine. Modern man. Homo sapiens./

69. 1 B  
MCU FENDELMAN

FENDELMAN: Exactly. And it is also twelve million years old. Millions of years older than the earliest remains of any of man's known ancestors./

70. 3 C  
MCU COLBY

COLBY: all aliens?/

You, you think we're

*Bal Thea*

R E C O R D I N G      B R E A K

3D

11. INT. COTTAGE. NIGHT.

71. 3 D  
LS LEELA/JACK

(JACK AND LEELA  
ARE PREPARING  
TO LEAVE)

HOLD JACK's  
X up to door  
keeping LEELA  
L of frame

JACK: Let's go then. Find your  
Doctor. P'raps he can -- fit all  
together and make sense of it. If  
he's everything you --

(LEELA GESTURES  
HIM TO SILENCE.  
THERE IS A FAINT  
SOUND OUTSIDE.

JACK MOVES TOWARDS  
THE DOOR)

(LOUDLY) Yeah, if he's as clever  
as you say he is I reckon he'll know  
what's going on.

RECORDING PAUSE

72. 3 D  
CU door  
JACK opens it  
to reveal  
CU MRS. TYLER  
quickly into  
ECU

JACK PULLS  
THE DOOR  
OPEN  
MRS TYLER  
IS STANDING  
THERE. HER  
EYES ARE WIDE  
AND STARING.  
HER MOUTH IS  
TWISTED IN A  
SOUNDLESS  
SCREAM)

RECORDING BREAK



26

5C

73. 5 C

12. INT. CORRIDOR 2. NIGHT.

DOCTOR  
walks from  
cam and turns  
R into corridor  
three

4E

74. 4 E

12A. INT. CORRIDOR. NIGHT.

LS DOCTOR

(THE DOCTOR  
IS MAKING HIS  
WAY CAREFULLY  
ALONG THE  
CORRIDOR.

TIGHTEN to  
MCU as he  
reaches  
door

THE DOOR TO  
FENDELMAN'S  
LABORATORY  
IS AJAR.  
HE HEARS THE  
MURMUR OF  
VOICES.

SILENTLY HE  
GOES TO THE  
DOOR AND PEERS  
IN.

FROM THE  
DOCTOR'S  
P.O.V. STAEL  
IS VISIBLE  
THROUGH THE  
CRACK BUT THE  
PERSON HE  
IS TALKING TO  
IS NOT. HE IS  
ANGRY BUT  
KEEPING HIS  
VOICE LOW)

STAEL: (O.O.V.) You should not  
have come here.

MOSS: (O.O.V.) I had to warn you.

(2 next)

27

(Shot 74 on 4)

STAEI: (O.O.V.) There are  
Security Guards now.

3E 2C

75. 2 C  
CU STAEI  
R/F/G  
MOSS IN L  
B/G

13. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEI IS  
TALKING  
TO TED MOSS)

MOSS: City boys. It 'ent hard to  
get past them.

STAEI: It was a stupid risk.  
Fendelman is already suspicious and  
uneasy. Why do you think he sent  
for the guards?

MOSS: I had to warn you about the  
Doctor.

as STAEI  
turns

STAEI: What Doctor?

4E.

76. 4 E  
MCU DOCTOR  
GO into  
BCU

14. INT. CORRIDOR 3. NIGHT.

(THE DOCTOR  
LISTENS EVEN  
MORE INTENTLY)

(3, next)



(Shot 76 on 4)

MOSS: (O.O.V.) There's a bloke  
calls hisself the Doctor. Tall.  
Curly hair. There's a girl working  
with him. I told them where to  
find this place. I didn't realise.  
I tried to stop them after. They  
know all about us!

(THE DOCTOR RAISES  
HIS EYEBROWS)

3E 2C

77. 3 E 15. INT. FENDELMANS' LAB. NIGHT.  
C 2-B  
STAEL/MOSS

~~STAEL: I doubt that.~~

MOSS: They're investigators. They  
come to investigate.

PAN them  
L to door.

STAEL: I will deal with them. Now  
go. Quickly.

(MOSS GOES  
TO THE  
DOOR)

4E

78 ~~INT. DOCTOR~~ 16. INT. CORRIDOR 3. NIGHT.  
~~PAN him L~~  
~~to corridor~~  
CWC

RECORDING PAUSE

79. 4 E  
CS doorway  
MOSS + STAEL  
enter frame.

STAEL: Are all our friends  
prepared?

(MOSS TURNS TO LOOK  
AT STAEL AND AS HE  
DOES SO THE DOCTOR  
SLIPS PAST)

MOSS: They're waiting for the  
word.

STAEL: When the time comes we  
must be twelve.

Let MOSS exit  
in direction  
of corridor 1.

MOSS: You do lead the coven now  
but we know the Old Way. Thirteen  
be the number.

STAEL goes back  
into lab.

STAEL: A place must be left for  
the one that kills.



30

1B 2B 4B

82. 4 B  
MCU COLBY

17. INT. PRIORY KITCHEN. NIGHT.

(COLBY IS  
NOW CAUGHT UP  
IN WHAT  
FENDELMAN HAS  
BEEN TELLING  
HIM)

83. 1 B  
MCU FENDELMAN

COLBY: Circumstantial. It's all  
circumstantial./

FENDELMAN: It is the only logical  
explanation Adam. Man did not  
evolve on Earth. I am convinced  
of this. There is something else  
that I have not told you Adam. With  
the scanner I have traced what I  
now think is the moment of death  
of this alien traveller. There is  
at that moment an enormous surge of  
energy the like of which I have  
never seen before. This is what  
first attracted my attention. It is  
an in-pouring of power - a concen-  
tration of energy, as though to store.  
Now I asked myself where would this  
energy be stored and why? These  
questions I could not answer until  
I x-rayed the skull./

84. 4 B  
MCU COLBY

COLBY: You x-rayed the skull? When?/

85. 1 B  
MCU FENDELMAN

FENDELMAN: Stael and I have been  
doing tests in secret for some time./

86. 4 B  
MCU COLBY

COLBY: Oh, thank you!/

87. 1 B  
MCU FENDELMAN

FENDELMAN: No, no, you are right.  
But from the beginning I have had the  
feeling that this was so important  
that it must be kept completely  
secret. Now these murders and the  
mysterious intruder -

88. 4 B  
MCU COLBY

(Shot 88 on 4)

COLBY: He said something about  
x-rays.

89. 2 B (THEA GETS  
UP FROM  
THE TABLE)  
MCU THEA  
as she rises

90. 4 B THEA: Will you excuse me?  
MCU COLBY

COLBY Xs to  
THEA. Let  
THEA go, HOLD  
COLBY

COLBY: Thea, I'm sorry. Are you  
feeling .....

91. 1 B THEA: No, it's all right. I'm just  
very tired. I'll go and lie down  
for a while. /

MCU FENDELMAN

THEA enters for  
2-shot  
THEA/FENDELMAN  
Let THEA go,  
HOLD FENDELMAN

FENDELMAN: You are looking a little  
pale my dear. You have been working  
too hard. I will ask Stael to look  
in on you later.....

92c (THEA GOES  
OUT)  
MCU Thea  
at door

92. 4 B Obviously this intruder has been  
spying on us. /  
MCU COLBY

PAN him R to  
2-shot  
COLBY/FENDELMAN

COLBY: (THOUGHTFULLY) Yes. Well,  
out of the x-rays, what did you  
find?

Let them leave  
frame

FENDELMAN: Ah, I will show you.  
Come!

4D

93. 4 D 18. INT. COTTAGE LIVING-ROOM. NIGHT.  
Closest poss.  
3-shot  
JACK/MRS.T/LEELA

(MRS. TYLER IS  
SITTING STIFFLY  
IN A CHAIR. A  
BLANKET IS WRAPPED  
AROUND HER SHOULDERS)

(Pause next)



32

(Shot 93 on 4)

(JACK TYLER  
IS SITTING  
ON THE ARM OF  
HER CHAIR.

THE OLD WOMAN  
IS HOLDING  
TIGHTLY TO  
HIS WRIST.

LEELA TRIES  
TO FORCE SOME  
BRANDY INTO HER  
MOUTH)

JACK: Gran? Can you hear me?

LEELA: Here drink this old woman.  
It will warm you.

(THE BRANDY TRICKLES  
OUT OF HER MOUTH)

JACK : Gran? What happened?

LEELA: Don't ask her that. It's  
because she doesn't want to remember  
that she is like this. You are  
safe now, old woman.

(SHE STROKES  
HER FACE)

94.

(.)  
BCU Mrs. T.

You are safe now, nothing can hurt  
you. I will let nothing hurt you.

MRS. TYLER: (MUTTERING, INCOHERENT)  
I seen it ... great ... dark ... it  
called me ... in my mind it called  
me ... hungry ...

JACK: What's it mean?

MRS. TYLER: It were hungry for my  
soul ... everything ...

(Pause next)

33

(Shot 93 on 4)

LEELA: The Doctor will know.

MRS. TYLER: Nothin' left, no  
life left ....

LEELA: I must find the Doctor.

3-shot

(LEELA GETS  
UP)

MRS. TYLER: Help me!.... Help us!

LEELA: Stay with her!

(LEELA HURRIES  
TO THE DOOR  
AND GOES OUT)

BCU M.S.T.

MRS. TYLER: It were hungry for  
my soul!

RECORDING PAUSE

24

BCU MRS. TYLER  
GO INTO BCU

from (v) - on page 35  
to end of scene

RECORDING BREAK



39

3E 20

95. 3 E 19. INT. FENDELMAN'S LABORATORY. NIGHT.

CU X-ray  
plates on  
wall

(STAEI HAS  
GONE.

PULL OUT  
to find  
COLBY/FENDELMAN  
backs to cam.

FENDELMAN  
HAS SEVERAL  
X-RAY PLATES  
ON A WALL  
VIEWER.

THEY ARE  
PICTURES OF  
THE SKULL  
FROM DIFFERENT  
ANGLES.

HE AND  
COLBY ARE  
LOOKING AT  
THEM)

FENDELMAN: Do you see it?

(HE POINTS TO  
A PICTURE OF THE  
BACK OF THE  
SKULL.

THERE IS  
A FAINT BUT  
DISCERNIBLE  
PENTAGRAM IN  
THE SKULL  
STRUCTURE)

COLBY: It looks like a pentagram.  
It's the way the fragments have been  
assembled.

RECORDING BREAK

96. 2 C  
C 2-shot  
FENDELMAN/COLBY

FENDELMAN: No. That is part of the bone structure itself. I believe it to be some sort of neural relay. That is where the energy was stored. It is interesting is it not, that for as long as man can remember the pentagram has been a symbol of mystical energy and power?

COLBY: All right, let's assume that's the 'how'. You're still left with why.

FENDELMAN: A beacon.

COLBY: A what?

FENDELMAN: Suppose the power is still within that neural circuit and can only be released by the intelligent application of advanced technology.

COLBY: You mean the release of the energy would act as a signal that there was intelligent life on this planet.

FENDELMAN: And mankind would at last meet its -

COLBY: Next of kin?

FENDELMAN: Destiny, Adam. It's destiny.

RECORDING BREAK



EP.2

TELECINE 3: (DUR: 17" )

Ext. Fetch Priory.  
Night.

LEELA pauses at  
the edge of the  
wood. A SECURITY  
GUARD is patrolling.

She ghosts out  
and immobilises  
him.

She runs noiselessly  
towards the house.

END TELECINE 3.

---

19A. CORRIDOR. NIGHT.

1. 1 B  
 LS Corridor  
 THEA enters Xs  
 down to door  
 of storeroom  
 (THEA COMES  
 DOWN TO STOREROOM  
 DOOR AND GOES IN)

3B

19B. INT. CELLAR STOREROOM. NIGHT.

2. 3 B  
 MLS THEA  
 in silhouette  
 at door  
 (THEA STANDS IN  
 DOORWAY OF DARK  
 ROOM)

THEA: Hello, are you there.  
 Please, I need help.

(SHE REALISES THE  
 DOCTOR IS NOT  
 THERE AND TURNS  
 BACK INTO THE  
 CORRIDOR)

1B

19C. INT. CORRIDOR. NIGHT.

3. 1 B  
 LS Corridor  
 HOLD THEA'S X  
 down to doorway  
 (THEA GROSSES  
 DOWN TO FENDELMANS  
 LAB.)

---

RECORDING BREAK

---

5 to C  
 1 to C

30 1C

20. INT. FENDELMAN'S LAB. NIGHT.

4. 1 C  
 MLS THEA  
 at door  
 She Xs down  
 to x-ray unit  
 (THEA ENTERS, SHE  
 LOOKS AROUND, SEES  
 X-RAYS + GROSSES  
 TO IT, SWITCHES  
 IT ON, AND STARES  
 AT THEM)

TIGHTS

X-RAY

(3 next)



(Shot 4 on 1)

(SUDDENLY STAEL  
ENTERS)

MIX

5. 3 C  
CU X-ray

MIX

6. 1 C  
CU THEA

-----  
RECORDING PAUSE  
-----

7. 1 C STAEL: Thea!  
MCS Door +  
STAEL

8. 3 C THEA: Max, You frightened me!  
MCU THEA Do you have to creep about like  
that?/

9. 1 C STAEL: I apologise Thea.  
MCS STAEL (HE CLOSSES DOOR)  
HOLD his X  
to door,

10. 3 C What are you doing here Thea?/  
CU THEA

11. 1 C THEA: I came to look for the  
CU STAEL stranger. Do you know where he  
is?/

12. 3 C MAX: It's not important.  
CU THEA

13. 1 C THEA: It is to me. I must find  
CU STAEL him. I think he can help me./

STAEL: Why should you need help  
Thea? Anyway the stranger has escaped.  
He can do nothing. It is too late.  
Too late for all the meddling fools.

14. 3 C  
C 2-shot  
STAEL/THEA

(THEA TRIES TO GET  
TO THE DOOR BUT  
STAEL BARS HER WAY)

14A. Chloroform pad  
in Max's hand

THEA: What are you talking about -  
Max get out of my way!

14B. (1, next) 2-shot

(Shot 14 on 3)

STAEI: There is no need for you  
to be afraid of me.

THEA: Please, Max.

15. 1 C  
C 2-shot  
STAEI/THEA

(AS STAEI MOVES TWDS  
HER. THEA BACKS  
AWAY TOWARD THE  
SCANNER)

STAEI: It is fitting that you  
should be the key to my power.

THEA: Don't be such a fool Max!

STAEI: You are the chosen one  
Thea.

PAN down as  
THEA falls +  
TIGHTEN to  
CU THEA

(HE QUICKLY GRABS  
THEA AND PUTS A  
CHLOROFORM PAD OVER  
HER FACE. SHE FALLS  
TO THE GROUND.)

(O.O.V.) The chosen one.

---

R E C O R D I N G      B R E A K

---



4F

21. INT. COLBY'S LABORATORY, NIGHT.

98. 4 F  
LS Lab.

DOCTOR enters  
PAN him R to  
THEA's desk,  
HOLD his X  
down to COLBY's  
desk, AVOIDING  
SKULL.

(THE DOCTOR SLIPS  
IN, CLOSES THE  
DOOR CAREFULLY  
AND SWITCHES ON  
THE LIGHT.

HE LOOKS ROUND  
AT THE LABORATORY)

THE DOCTOR: Mm. Parastatic magnet-  
ometer. *How quaint*

As he sits PULL  
BACK to see SKULL  
L of frame

(HE SEES THE  
SKULL AND *SHELISA BONE*.  
HURRIES TO IT.  
HE TAKES OUT A  
JEWELLER'S LOOP  
AND LOOKS CLOSELY  
AT THE SKULL.

HE STRAIGHTENS  
UP AND STANDS  
THINKING)

*Um. 12th Century. Ah, Oh,  
Yes. Just there. Would you like  
a jolly baby, no perhaps not*

99. *8/3*  
~~POWER DISCHARGE~~

(HE PUTS OUT HIS  
FINGER AND TOUCHES  
THE SKULL FOR THE  
FIRST TIME)

*Alas, poor  
Skull,*

*No! Aagh!*

(As directed sequence  
next)

(AT THE LAST  
MOMENT HE TRIES  
TO DRAW BACK  
HIS FINGER FROM  
CONTACT WITH THE  
SKULL BUT IT IS  
TOO LATE. HE  
IS ENVELOPED  
IN A CRACKLING  
DISCHARGE OF  
POWER.

41

(Shot on 4 + S/I 1)

into BCU

100. ~~As directed Sequence~~  
101. ~~CU DOCTOR~~  
102. ~~CU POWER DISCHARGE~~  
102. ~~CU SCULL + FINGER~~

(THE POWER  
DISCHARGE  
CONTINUES,  
GETTING BRIGHTER  
AND MORE INTENSE.)

THE DOCTOR CANNOT  
BREAK FREE OF IT)

---

RECORDING BREAK

---



RUN TX-42

42

CLOSING TITLESEPISODE 2

(DUR: 50")

50F

S/I

TJ 7Dexter Ware  
TOM BAKERTJ 8Leela  
LOUISE JAMESONTJ 9Thea Hansone  
WANDA VENTHAMMartha Tyler  
DAPHNE HEARDTJ 10Dr. Fendelman  
DENIS LILLTed Mess  
EDWARD EVANSTJ 13Jack Tyler  
GEOFFREY HINSLIFFMaximillian Stael  
SCOTT FREDERICKSTJ 14Adam Colby  
EDWARD ARTHURDavid Mitchell  
DEREK MARTINTJ 20Incidental Music  
by DUDLEY SIMPSONTJ 21Production Assistant  
PRUE SAENGERProduction Unit Manager  
JOHN NATHAN-TURNERTJ 22Lighting  
JIM PURDIESound  
ALAN FOGGTJ 23Film Cameraman  
ELMER COSSEYFilm Recordist  
BILL MEEKUMSTJ 24Visual Effects Designer  
COLIN MAPSONSpecial Sound  
DICK MILLSTJ 25Costume Designer  
AMY ROBERTSMake Up Artist  
PUALINE COXTJ 26Script Editor  
ROBERT HOLMESTJ 27Designer  
ANNA RIDLEYTJ 28Producer  
GRAHAM WILLIAMSTJ 29Director  
GEORGE SPENTON-FOSTER  
BBC (C) 1977